

AN EVALUATION OF THE INSTRUMENTAL SECTION OF THE IOWA HIGH
SCHOOL MUSIC ASSOCIATION'S SOLO AND ENSEMBLE
CONTEST SERIES

27

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The Graduate Division
Drake University

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of the Requirements for the Degree
Master of Music Education

by
Gerald Marion Kinney

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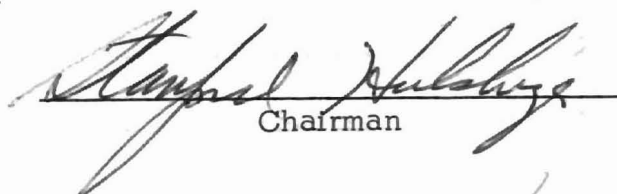
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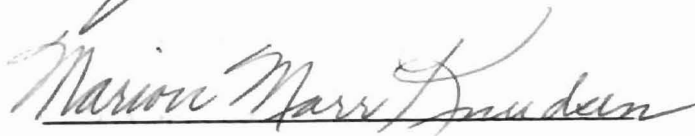
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Approved by Committee:


Chairman



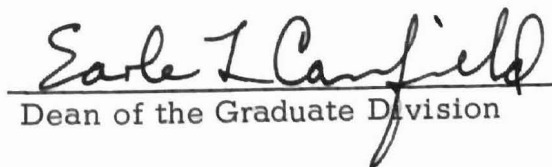

Dean of the Graduate Division

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CHAPTER I

INTRODUCTION

Annually, the Iowa High School Music Association sponsors a series of solo and ensemble music contests for high school students, grades 9-12. Usually held in the Spring, these contests consist of the performance of appropriate musical selections by vocal and instrumental soloists and vocal and instrumental ensembles. During and after the performance, contestants are judged. The judge writes criticisms on a ballot provided by the Iowa High School Music Association and consequently rates the contestant or contestants according to one of four possible ratings: Division I-An Outstanding Performance; the best that may be expected for the class and event; Division II-A Commendable Performance; perhaps lacking in finish and detail which is expected for Division I; Division III-An average Performance; lacking in musical value or technical proficiency; Division IV-Immature or Poor Preparation. According to Bulletin 123 published by the Iowa High School Music Association the entire contest picture could conceivably result in a normal curve of distribution for ratings as follows: Division I-from 5 to 15 per cent; Division II-from 15 to 40 per cent; Division III-from 10 to 30 per cent; and Division IV-from 5 to 15 per cent. The ratings are subsequently posted and the contestants' ballots mailed to the respective partici-

pating schools. Ensemble members and soloists receiving Division I ratings, soloists receiving Division II ratings, and piano accompanists of Division I soloists are eligible to purchase awards as prescribed by the Iowa High School Music Association.

I. THE PROBLEM

Statement of the problem. This field report deals with the question, "How can the Iowa High School Music Association's series of instrumental solo and ensemble contests be improved in matters of organization, rating standards, adjudication, and the criteria upon which contestants are judged so that they can be made a more educational and stimulating experience for those who participate?"

II. PURPOSES OF THE CONTESTS

To be truly educational and musically profitable to the contestants no undertaking such as this series of contests can remain the same year after year.

We believe that we need the stimulus of contest preparation to such an extent that we are willing to accept the faults which we criticize and are constantly striving to improve in return for the anticipated greater good of motivation.¹

¹Clifton Burmeister, "Contests Can Be Improved," The Instrumentalist, XIII (May, 1959), 52.

Suggestions, opinions, ideas, and even complaints from the directors who train students for and attend these contests often serve as guides to progressive changes in the organization, administration, and judging of them. In the years that have elapsed since the beginning of these contests some changes and revisions in the contest format have been made. However, in recent years little has been done to improve the contests, resulting in many complaints, suggestions, and recommendations from directors, students, and parents alike. It was the thought of the contest originators that the solo and ensemble competition benefited the participants, first of all, musically, through the training and learning of good music.

Most definitions of "good music" agree that it has (1) accuracy of pitch and rhythm, (2) clean and varied articulation, (3) controlled yet flexible nuance, (4) a balanced form, and (5) an appropriate and pleasing style.

If music contests are to serve the purpose for which they are intended, that is, motivation for the musical development of the young player, all concerned with such contests are obliged to keep the good music objective in mind. It is not adequate that a moderately close rendition, by memory, of all notes of a composition be considered a satisfactory educational achievement. The situation should be such that the majority of contestants perform whatever they attempt in an accurate, expressive manner.¹

¹William Druckenmiller, "How to Win Music Contests," The Instrumentalist, XV (May, 1961), 51.

This training and subsequent mastery of a solo or ensemble often brought about learning of basic music fundamentals which are constantly searched for by the contest adjudicator.

In the competitive festival or contest the adjudicator is responsible for rating the performance according to its quality. . . It has been recognized that purely musical factors such as technique, rhythm, and intonation offer the least difficulty in the way of judgment. . . In judging interpretations the elements of phrasing, rubato, dynamic and agogic accents, written and implied, dynamics, progressions toward secondary and principal climaxes, and style are to be considered.¹

Secondly, students benefited socially through the contact and mingling with other students and teachers. Thirdly, educational benefits were derived through the use of method, logical practice, and psychological reasoning, all factors in the preparation of contest selections.

Above all, in addition to all the intensive preparation, rehearsing, and sectional drilling you can do prior to contest do not fail to prepare your students to lose as well as to win. Music is the important thing. If each player knows in his heart he has played his best, that he has worked his hardest, and that the ensemble of which he has been an integral part has given its utmost in performance, the very sincerity with which he has been trained to approach his musical activities will enable him to lose graciously if so judged.

There is always another year, with the opportunity to improve and grow musically. A successful ensemble sets standards to aim for in future performances. One of the main purposes of music contests should be to enable and inspire us to raise standards, instead of allowing us to become sated with self-approbation and complacency.²

¹Robert Y. Hare, "Adjudicating Music Contests," The Instrumentalist, XIV (March, 1960), 106-107.

²Daniel L. Martino, "The Music Contest," The Instrumentalist, XIII (February, 1959), 46-47.

Students competing in music contests used disciplines and characteristics which could aid them in later life.

At a recent state contest which I judged an ensemble of a noted band appeared following several other ensembles. This fine group was resplendent in uniform dress, the drums immaculate, their stance erect and military, each drum slung at the same angle, and at attention until the signal to start. The sticking was right together, dynamics perfect, and everything shipshape. At the completion of the number, drums immediately went to 'parade rest'--a right face, and out in perfect step. This illustrates quite graphically the discipline that helps make them good professionals should they decide to follow music or good citizens should they pursue some other profession.¹

Lastly, the students derived a certain amount of benefit from learning the oft-forgotten fact that in any contest there must be losers as well as winners.

Please, students and directors alike, take the decision of the judges as being final. It is true that judging music contests is still, to a large extent, subjective, not objective. However, the judge is placing you where he honestly believes you belong. Remember, too, it is not what you did last week, but what you do before him that really counts. Be a gracious winner, but also be prepared to be a very good loser. Sportsmanship is an important part of your musical education.²

For the purposes of this study only the instrumental part of the Spring solo and ensemble contests were explored due to the enormity of the total subject matter in question.

¹John P. Noonan, "About Contests," The Instrumentalist, IV (September, 1949), 48-49.

²Charles Holt, "Sounding Off," The School Musician, XVIII (May, 1961), 47.

III. PROCEDURE

The questionnaire method of gaining information for this study was used in the following manner. One hundred high school band directors were sent a copy of the fifty question questionnaire herein contained (see Appendix). Twenty-five Class A (high school enrollment of 401 and over), twenty-five Class B (high school enrollment from 201-400), twenty-five Class C (high school enrollment from 101-200), and twenty-five Class D (high school enrollment from 1-100) directors were contacted. This sampling was divided further into five general districts: central, northwest, northeast, southwest, and southeast, with twenty directors contacted in each of the five areas. To further insure a good sampling each of the five districts was divided so that five Class A directors, five Class B, five Class C, and five Class D were contacted in each district. From this sampling of one hundred a total of eighty questionnaires were returned in completed form. These answers were categorized as follows: Class A-20, Class B-21, Class C-18, Class D-21; by districts; central-17, northwest-15, northeast-15, southwest-17, southeast-16. Further breaking down of the replies shows that in the central district there were four Class A, four Class B, and five Class D answers; in the northwest, three Class A, five Class B, three Class C,

and four Class D; in the northeast, four Class A, three Class B, three Class C, and five Class D; in the southwest, five Class A, five Class B, four Class C, and three Class D; and in the southeast, four Class A, four Class B, four Class C, and four Class D replies. Questionnaires were returned and answers tabulated from the following schools (directors): Class A-Ames, Boone, Knoxville, Fort Dodge, Estherville, Mason City, Spencer, Waterloo (East), Cedar Falls, Decorah, Burlington, Atlantic, Shenandoah, Centerville, Council Bluffs, Red Oak, Newton, Bettendorf, Cedar Rapids (Jefferson), and Fairfield; Class B-Winterset, Guthrie Center, Valley of West Des Moines, Indianola, Hartley, Jefferson, Rock Rapids, Denison, Humboldt, Iowa Falls, Belmond, Sumner, Audubon, Clarinda, Greenfield, Osceola, Missouri Valley, Eldora, Monticello, Sigourney, Belle Plaine; Class C-Adel, Earlham, Nevada, Grand Junction, Ida Grove, Merville, Odebolt, Monona, Postville, Jesup, Manning, Exira, Lenox, Woodbine, Montezuma, Monroe, New Sharon, Keosauqua; and Class D-Jamaica, Paton, DeSoto, Linden, Rippey, Fonda, Lytton, Rodman, Burt, Lansing, Rhodes, Waterville, Collins, Garrison, Irwin, Dow City, Magnolia, Danville, Morning Sun, Yarmouth, and Rockwell.

The solo and ensemble contest sponsored by the Iowa High School Music Association can and should be a musically stimulating and

educational experience for high school students of music. Since the advent of these contests many years ago certain facets and parts of the contest organization have been experimented upon and changed by the administrators, band directors, and vocal directors, the Executive Committee of the IHSMA and educators teaching in the field. From the one hundred and thirty-two bulletins since published by the Iowa High School Association, from comments, complaints, suggestions (both written and oral), and recommendations of administrators and directors alike, and from experiences, both personal experiences of the writer and those of other directors, several elements of the contest organization definitely called for study and possible revision. The number of contests, classification of schools, location of contests, entry fees, eligibility of students, judges and judging in general, contest events and scheduling are the areas most often referred to whenever a discussion takes place concerning the possible revamping of the solo and ensemble contests. Questions and statements in the fifty part questionnaire alluded to these areas in an effort to reach conclusions in the form of affirmations of present practices, or recommendations for additions to current policies and possible revisions. The body of this report consists of the tabulation of the replies received together with the comments of the instrumental directors involved. Results were tabulated by percentages computed in three ways: (1) total answers, (2) by classes, and (3) by geographical districts.

CHAPTER II

PRESENTATION OF THE DATA

I. NUMBER OF CONTESTS

In the past the solo and ensemble series of contests has consisted of, at one time or another, three contests in each class (preliminary, district, and state), two contests in each class (district and state), and the present plan of having one contest (state) in each class. The following responses were given in reply to the question, "Are you satisfied with the present solo and ensemble series whereby only one such contest is held?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	86%	14%	Southeast	80%	20%
Class B	64%	36%	Southwest	71%	29%
Class C	47%	53%	Northeast	75%	25%
Class D	65%	35%	Northwest	53%	47%
			Central	50%	50%

Percentage of Total Responses: Yes-66.25% No-33.75%

Replies were received as follows in answer to the question, "Would you prefer a return to the solo and ensemble series method of having two such contests, a preliminary contest and a state contest?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	25%	75%	Southeast	36%	64%
Class B	38%	62%	Southwest	29%	71%
Class C	50%	50%	Northeast	33%	67%
Class D	20%	80%	Northwest	50%	50%
			Central	41%	59%

Percentage of Total Responses: Yes-37.6% No-62.4%

(One reply suggested one state contest in each class for the entire state.)

Responses were tabulated as follows in regard to the question, "Would you prefer a return to the solo and ensemble series method of having three contests: a preliminary contest, a district contest, and a state contest?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts</u>	<u>Yes</u>	<u>No</u>
Class A	5%	95%	Southeast	None	100%
Class B	5%	95%	Southwest	6%	94%
Class C	11%	89%	Northeast	None	100%
Class D	6%	94%	Northwest	7%	93%
			Central	12%	88%

Percentage of Total Responses: Yes-6.5% No-93.5%

One director's comment concerned the fact that too many students had Saturday jobs making more contests inadvisable. Other comments mentioned the financial strain as being too great for more than one contest and three mentioned the possibility of reviving the national contest.

From the answers to the above three questions one can ascertain the following: approximately two-thirds of the directors' replies favored the present procedure of having one (state) contest for solos and ensembles. About one-third would like two contests (district and state), but nine-tenths would be opposed to returning to three contests (preliminary, district, and state).

At one time instrumental students performed in classes at only one state contest for each class rather than performing in one of possibly three or four "state" (actually district) contests as they do now. In reply to the question, "Would you prefer to have only one state solo and ensemble contest for each class, i.e., one Class A contest, one Class B contest, one Class C contest, and one Class D contest, rather than the number of such contests as are now held?" the following data resulted:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	13%	87%	Southeast	8%	92%
Class B	29%	71%	Southwest	14%	86%
Class C	19%	81%	Northeast	13%	87%
Class D	16%	84%	Northwest	20%	80%
			Central	40%	60%

Percentage of Total Responses: Yes-19.4% No-80.6%

One director asked, "Could it be handled easily in any school today?". Other comments concerned the impracticality of such a procedure due to amount of travel time involved, the size of such a contest, and the satisfaction with the present method of holding such contests.

Any attempt to hold one state contest for each class would meet with disapproval from the instrumental directors judging from the majority (80.6%) of "No" answers.

II. CLASSIFICATION

The writer personally talked with a number of directors who favored computing the two year Average Daily Attendance (A.D.A.) instead of the present five year Average Daily Attendance when classifying schools. Presently a school may increase its high school enrollment quite rapidly, but the five year (A.D.A.) average will keep it in a class

with much smaller high schools, thereby creating an unfair situation for the smaller schools. The following responses were given in reply to the question, "Do you approve of the present method of classification of schools whereby the five year average daily attendance is used to place each member school in either Class A, Class B, Class C, or Class D?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts</u>	<u>Yes</u>	<u>No</u>
Class A	90%	10%	Southeast	87%	13%
Class B	70%	30%	Southwest	100%	None
Class C	94%	6%	Northeast	87%	13%
Class D	91%	9%	Northwest	86%	14%
			Central	71%	29%

Percentage of Total Responses: Yes-85.8% No-14.2%

One response from northwest Iowa was as follows: "I have talked with a number of people regarding the classification of schools. Because of the large number of schools being reorganized I think the subject needs serious consideration and thought. At the present rate of enrollment I will soon be playing in Class A, which I consider a metropolitan area and we are a rural area. I think there is a vast difference in attitude; type of instruction; and rate of competition between the two areas."

Those who favored a change in the classifying method were in the minority (14.2%).

Re-organization in Iowa is an important factor in almost every phase of education in our schools. Replies were received as follows in answer to the question, "With the present trend to reorganization in a great many Iowa schools would you favor a change in the classification numbers of the various classes after 1962 (when reorganization is supposed to be completed)?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	81%	19%	Southeast	79%	21%
Class B	95%	5%	Southwest	73%	27%
Class C	61%	39%	Northeast	83%	17%
Class D	100%	None	Northwest	93%	7%
			Central	94%	6%

Percentage of Total Responses: Yes-84.8% No-15.2%

Comments from the directors were quite general in nature. Several stated that they preferred to abide by any decisions reached by the reorganization study committee appointed by the Executive Committee of the Iowa High School Music Association.

It is obvious from the eighty-four per cent majority that reorganization was favored by most of those concerned. Responses were tabulated as follows in regard to the follow up question, "If your answer to number two is 'yes' and presuming that there would then be three clas-

sifications, what would your suggestion be as to the numerical limits of each class?":

Class C-0 to ____

Class B-____ to ____

Class A-____ to ____ (highest number)

Fifty directors made suggestions as to the numerical limits they would favor if three classes were organized. Thirty-five of these replies were divided as follows:

<u>Class C</u>	<u>Class B</u>	<u>Class A</u>	<u>Number of Replies</u>	
0-199	200-399	400 and up	18	(Class A-4, Class B-5, Class C-5, Class D-4)
0-249	250-499	500 and up	7	(Class A-3, Class B-1, Class C-0, Class D-3)
0-149	150-299	300 and up	5	(Class A-0, Class B-0, Class C-2, Class D-3)
0-299	300-499	500 and up	5	(Class A-1, Class B-1, Class C-2, Class D-1)

Three specific replies concerned the variance which might result from the number of schools put in each class; the possibility of correlating music classification with Iowa High School Athletic Association classification; and the suggestion of one site in Iowa for all schools over 600. Other directors commented on the necessity of further study

of possible reorganization.

If reorganization does not take place in the near future, it would perhaps be necessary to make some changes in the present system of four classifications. Class distinctions could be removed entirely or various classes could be combined for the purposes of the solo and ensemble contests. These ideas had been advanced by administrators and directors for the past ten to fifteen years and led to the inclusion of the following three questions in the questionnaire. In reply to the question, "Providing the numerical limits remain as they are now and the present number of contests remains approximately the same would you approve of removing class distinctions and allowing all students to be judged without regard to class A, B, C, and D?" the following data resulted:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	15%	85%	Southeast	79%	21%
Class B	24%	76%	Southwest	73%	27%
Class C	44%	56%	Northeast	83%	17%
Class D	30%	70%	Northwest	93%	7%
			Central	94%	6%

Percentage of Total Responses: Yes-27.8% No-72.2%

The following responses were given in reply to the question, "Providing the numerical limits remain as they are now and the present number of contests remains approximately the same, would you approve

of combining Class A and B for solo and ensemble purposes?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	42%	58%	Southeast	36%	64%
Class B	58%	42%	Southwest	63%	37%
Class C	73%	27%	Northeast	62%	38%
Class D	65%	35%	Northwest	64%	36%
			Central	75%	25%

Percentage of Total Responses: Yes-59.4% No-40.6%

Replies were received as follows in answer to the question,

"Providing the numerical limits remain as they are now and the present number of contests remains approximately the same, would you approve of combining Classes C and D for solo and ensemble contest purposes?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	35%	65%	Southeast	38%	62%
Class B	56%	44%	Southwest	57%	43%
Class C	60%	40%	Northeast	47%	53%
Class D	56%	44%	Northwest	42%	58%
			Central	75%	25%

Percentage of Total Responses: Yes-51.5% No-48.5%

Comments from the directors on these three questions dealt primarily with the unfairness to the smaller schools if class distinctions

were not maintained; several favored such a division for solo and ensemble contests but not for large groups; several felt that the contests would become unwieldy in size if such groupings were made.

Although the majority (72.2%) of answers opposed the removing of Class A, B, C, and D distinctions, opinion was nearly evenly divided on the possibility of combining Class A and B (Yes-59.4%, No-40.6%), and Class C and D (Yes-51.5%, No-48.5%).

III. LOCATION OF CONTESTS

There has been much discussion in recent years, especially among administrators and directors in the smaller high schools of conducting contests in centrally located towns and cities regardless of the size of the school. In addition the suggestion has been made to allow more than one classification such as Class A and Class C to perform at the same solo and ensemble contest, but to be judged in their respective classes. Because of the trend among the different sized schools, the comments will be quoted on the following four questions.

Responses were tabulated as follows in regard to the question, "Do you approve of the present practice of assigning Class D schools to participation in solo and ensemble contests in Class D towns?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	94%	6%	Southeast	57%	43%
Class B	74%	26%	Southwest	80%	20%
Class C	40%	60%	Northeast	57%	43%
Class D	42%	58%	Northwest	62%	38%
			Central	57%	43%

One director felt that the willingness of the school to hold the contest should be the determining factor; another thought the contest was good public relations for the smaller towns; another thought all contests should be held in colleges; while three commented that facilities in the smaller schools were inadequate to host solo and ensemble contests.

In reply to the question, "Do you approve of the present practice of assigning Class C schools to participation in solo and ensemble contests in Class C towns?" the following data resulted:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	94%	6%	Southeast	60%	40%
Class B	84%	16%	Southwest	87%	13%
Class C	60%	40%	Northeast	67%	33%
Class D	45%	55%	Northwest	67%	33%
			Central	75%	25%

Percentage of Total Responses: Yes-71.1% No-28.9%

The following responses were given in reply to the question, "Do you approve of the present practice of assigning Class A and B schools to participation in solo and ensemble contests in Class A and B towns?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	100%	None	Southeast	93%	7%
Class B	90%	10%	Southwest	92%	8%
Class C	74%	26%	Northeast	75%	25%
Class D	72%	28%	Northwest	77%	23%
			Central	92%	8%

Percentage of Total Responses: Yes-84.7% No-15.3%

(A Class C director suggested that all contests should be held in colleges.)

Replies were received as follows in answer to the question, "Would you approve of allowing schools of any class to participate in any centrally located town or city regardless of the population of such town or city?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	71%	29%	Southeast	56%	46%
Class B	80%	20%	Southwest	75%	25%
Class C	67%	33%	Northeast	75%	25%

Class D	74%	26%	Northwest	83%	17%
			Central	79%	21%

Percentage of Total Responses: Yes-73.2% No-27.8%

(One director commented that the location and facilities are more important than the size of the town.)

Concerning the above three questions in #1 by 62.8%, in #2 by 71.1%, and in #3 by 84.7%, the present policy of the Iowa High School Music Association of assigning schools to towns in their own class was favored. In question #4, 73.2% of the replies were in favor of allowing schools to participate in solo and ensemble contests held in any centrally located town, regardless of size.

IV. FEES

At the present time the following entry fees are in effect for all solo and ensemble contests sponsored by the Iowa High School Music Association: solo-\$1.50; ensemble-\$1.75; brass choir-\$3.50; and woodwind choir-\$3.50. Because one often hears some criticism concerning fees at the solo and ensemble contests, the following three questions were included. Responses were tabulated as follows in regard to the question, "In your opinion is the \$1.75 fee per contest for ensembles a fair one?":

<u>By Classes</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	100%	None	Southeast	92%	8%
Class B	100%	None	Southwest	100%	None
Class C	93%	7%	Northeast	100%	None
Class D	84%	16%	Northwest	92%	8%
			Central	86%	14%

Percentage of Total Responses: Yes-94.3% No-5.7%

(A Central Iowa director commented that the final authority should rest with President L. A. Logan of the Iowa High School Music Association as to whether the fees are balancing the costs of the contests.)

In reply to the question, "In your opinion is the \$1.50 fee per contest for solos a fair one?" the following data resulted:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	100%	None	Southeast	92%	8%
Class B	100%	None	Southwest	100%	None
Class C	87%	13%	Northeast	94%	6%
Class D	84%	16%	Northwest	92%	8%
			Central	86%	14%

Percentage of Total Responses: Yes-92.9% No-71.0%

(One comment complained of the high cost of fees, but presumed they were necessary.)

The following responses were given in reply to the question, "If you feel these fees are not correct would you suggest an alternate fee?":

<u>Class:</u>	<u>Number of Replies:</u>	<u>Solos:</u>	<u>Ensembles:</u>
Class C	1	\$1.00	
Class C	1	\$1.00	\$1.00
Class D	1	\$1.00	\$.75

Comments were divided into the following groups: small ensemble contests should be self-sustaining; and solo and ensemble fees should be high enough to raise the fees paid to the judges for their services.

All the Class A and B schools favored retaining the present entry fees for solo and ensemble contests. Eighty-five per cent of the Class C and D schools expressed satisfaction with the present fees while fifteen per cent desired a reduction of fees.

V. ELIGIBILITY

In order to substantiate the present policies of the IHSMA pertaining to junior high school students' participation in the solo and ensemble contest series and to the allowance of two ensembles in each contest division, plus giving those questioned an opportunity to list possible additions to eligibility requirements, the next three questions

were asked. Replies were received as follows in answer to the question, "Does the present rule which excludes junior high students from participation as soloists but which allows them to perform in groups meet with your approval?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	89%	11%	Southeast	100%	None
Class B	100%	None	Southwest	100%	None
Class C	100%	None	Northeast	74%	26%
Class D	95%	5%	Northwest	100%	None
			Central	86%	14%

Percentage of Total Responses: Yes-91.7% No-8.3%

Responses were tabulated as follows in regard to the question, "Are you in favor of the recent ruling which allows two ensembles from each member school (with no duplication of personnel) to participate in each division (i.e., two trumpet trios, two clarinet quartets, etc.)?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	94%	6%	Southeast	100%	None
Class B	100%	None	Southwest	100%	None
Class C	100%	None	Northeast	94%	6%
Class D	100%	None	Northwest	100%	None
			Central	100%	None

Percentage of Total Responses: Yes-98.6% No-1.4%

In reply to the question, "If you have any suggestions as to possible changes in eligibility requirements, please list them here," the following data resulted:

Class A: The suggestion received in this class advocated allowing undergraduates who are attending school for a ninth semester to participate in solo and ensemble contests.

Class B: Suggestions from directors in Class B schools were as follows: allow more than 3 clarinets, 3 flutes, 3 cornets, and 2 ensembles to play in the contests; limit each student to two ensembles and no more.

Class C: Three Class C directors replied as follows: eliminate junior high students completely from solo and ensemble contests; make it mandatory for students to take an active part in large instrumental groups (i.e., band and orchestra) before allowing them to enter solo and ensemble contests; and one favored allowing junior high students to compete in both solos and ensembles.

Class D: One director suggested that students must maintain a 'C' average in all subjects to be eligible for solo and ensemble contests.

Since nine-tenths of the questionnaire replies favored the present policy of allowing junior high students to compete in ensembles only, and nearly 100% were satisfied with the rules which allows two ensembles in each contest division with no duplication of personnel,

these two parts of the by-laws of the Iowa High School Music Association seem assured of continuance.

VI. JUDGES AND JUDGING

The following portion of the report deals with controversial elements of the solo and ensemble contest series. The rating system as it is now used, the frequency of the various ratings awarded, the judges' ballot, the mechanics of judging, the type of music performed, the disqualification of contestants, the judges' financial remuneration, and the actual written criticisms by the judges, all are under constant fire from administrators, directors, parents, and students. The results of each of these questions or statements may have direct bearings upon future contest revisions. The following responses were given in reply to the question, "Do you approve of the present system whereby students are given ratings of I, II, III, or IV?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	100%	None	Southeast	100%	None
Class B	95%	5%	Southwest	94%	6%
Class C	89%	11%	Northeast	93%	7%
Class D	95%	5%	Northwest	93%	7%
			Central	94%	6%

Percentage of Total Responses: Yes-94.9% No-5.1%

Comments suggested the addition of a Division V and a Division VI rating similar to ratings in other states and also that more care should be taken by judges in giving the Division II rating so that it did not become a "catch-all" for any rating other than a Division I.

The ninety-four per cent majority indicates acceptance of the Division I, II, III, and IV rating system presently in use by the Iowa High School Music Association.

The next four questions concern the frequency of appearance of each of the four possible ratings on the judges' ballots. Replies were received as follows in answer to the question, "Do you believe the present trend of ratings indicates that judges are giving (circle one) (1) Too many, or (2) Too few, Division I ratings?":

<u>By Classes:</u>	<u>Too Many</u>	<u>Too Few</u>	<u>By Districts:</u>	<u>Too Many</u>	<u>Too Few</u>
Class A	90%	10%	Southeast	83%	17%
Class B	82%	18%	Southwest	89%	11%
Class C	80%	20%	Northeast	100%	None
Class D	93%	7%	Northwest	73%	27%
			Central	91%	9%

Percentage of Total Responses: Too Many-85.8% Too Few-14.2%

(One comment stated that the fewer number of I and II ratings that were given the better or higher was the contest prestige.)

Many comments indicated dissatisfaction with the number of "I" ratings that have been given in recent solo and ensemble contests.

Eighty-five per cent of the replies stated that too many Division I ratings have been given in recent years in proportion to the total number of entries in the solo and ensemble contests.

Responses were tabulated as follows in regard to the question, "Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) Too many, or (2) Too few, Division II ratings?":

<u>By Classes:</u>	<u>Too Many</u>	<u>Too Few</u>	<u>By Districts:</u>	<u>Too Many</u>	<u>Too Few</u>
Class A	40%	60%	Southeast	72%	28%
Class B	86%	14%	Southwest	56%	44%
Class C	75%	25%	Northeast	67%	33%
Class D	67%	33%	Northwest	83%	17%
			Central	62%	38%

Percentage of Total Responses: Too Many-68% Too Few-32%

Comments from the directors were quite similar to those for the previous question.

The majority (68%) of the replies expressed dissatisfaction with the present ratio of Division II ratings being given in proportion to the total number of entries in the solo and ensemble contests.

In response to the question, "Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few Division III ratings?" the following data resulted:

<u>By Classes:</u>	<u>Too Many</u>	<u>Too Few</u>	<u>By Districts:</u>	<u>Too Many</u>	<u>Too Few</u>
Class A	8%	92%	Southeast	11%	89%
Class B	7%	93%	Southwest	12%	88%
Class C	7%	93%	Northeast	None	100%
Class D	None	100%	Northwest	8%	92%
			Central	None	100%

Percentage of Total Responses: Too Many-5.2% Too Few-94.8%

Ninety-four per cent of the replies stated that judges are giving too few Division III ratings.

The following responses were given in reply to the question, "Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few, Division IV ratings?":

<u>By Classes:</u>	<u>Too Many</u>	<u>Too Few</u>	<u>By Districts:</u>	<u>Too Many</u>	<u>Too Few</u>
Class A	11%	89%	Southeast	None	100%
Class B	None	100%	Southwest	12%	88%
Class C	6%	94%	Northeast	8%	92%
Class D	6%	94%	Northwest	8%	100%
			Central	None	100%

Percentage of Total Responses: Too Many-5.3% Too Few-94.7%

Ninety-four per cent of the replies stated that judges are giving too few Division IV ratings.

The judge's ballot has undergone only one known revision in the past thirty years. It is the only criticism that the performers receive as the contest is now organized. Replies were received as follows in answer to the question, "Does the judge's ballot as it now appears meet with your approval?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	94%	6%	Southeast	86%	14%
Class B	85%	15%	Southwest	94%	6%
Class C	94%	6%	Northeast	100%	None
Class D	95%	5%	Northwest	79%	21%
			Central	100%	None

Percentage of Total Responses: Yes-92% No-8%

(One Class A director commented that the Michigan State ballot is quite superior to the Iowa state ballot.)

Responses were listed as follows in regard to the question, "If your answer to number 6 is 'no', what changes would you suggest?" Due to the nature of the question answers were quoted directly.

Class A (Central) - "Perhaps using 'superior-excellent', etc., along with the number ratings.

- Class A (Southwest) - "What has happened to the rating boxes on the individual points of judging?"
- Class A (Southwest) - "Provide competent long hand stenographers."
- Class B (Central) - "With the several so-called 'final' contests there has not been enough spread of ratings."
- Class B (Northwest) - "There should be a sight-reading event which counts heavily into the rating decision."
- Class B (Northwest) - "I would like to see a five or ten minute discussion with each solo or group."
- Class B (Northwest) - "If we are to encourage participation, try to help the student, bring a greater number of students to a better understanding of music, somebody (probably the judges) has some adjusting of attitude to make."
- Class B (Northeast) - "Check the new ballot of the Music Educator's National Conference."
- Class C (Southeast) - "Would suggest that judges give more constructive criticism in some cases instead of using check marks."
- Class C (Northwest) - "A series of boxes where definite ratings (I-II, etc.) must be indicated for each criterion judged."

Class D (Southeast) - "The criteria for judging should be more specific."

Bulletin #123 as published by the Iowa High School Music Association is quoted as follows: "We would hesitate to establish a percentage for award distribution in any contest, but would hope that over the entire contest picture we would come up with a distribution running about as follows:"

Division I - from 5 to 15 per cent.

Division II - from 15 to 40 per cent.

Division III - from 10 to 30 per cent.

Division IV - from 5 to 15 per cent.

With this statement as a background, the replies to the question, "Do you think the policy suggested by the Iowa High School Music Association by-laws (Bulletin #123) wherein a certain percentage in each division receives a Division I, another percentage receives a Division II, another percentage a Division III, and the remainder Division IV's is a fair and just method of rating student performance?" the following data resulted:

<u>By Classes</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	23%	77%	Southeast	31%	69%
Class B	21%	79%	Southwest	25%	75%

Class C	11%	89%	Northeast	43%	57%
Class D	47%	53%	Northwest	31%	69%
			Central	14%	86%

Percentage of Total Responses: Yes-28.5% No-71.5%

Twelve directors commented that they did not know that such a policy existed and six noted that the policy was not adhered to at the present time. Others commented upon the performance level affecting ratings, while another stated that all entries could conceivably be good enough to earn a Division I. The majority (71.5%) did not favor such a system of percentage rating.

To eliminate the possibility of the judge comparing one performer or performance with another it has been suggested by some that the ballot be turned in at the close of each number so that the rating will be established strictly according to that particular performance and not in comparison with other performances. The following responses were given in reply to the question, "Would you prefer that contestants be judged strictly according to his or her own music and that the ballot for that solo or ensemble be turned in to a page boy immediately upon completion of the number?":

<u>By Classes</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	30%	70%	Southeast	57%	43%
Class B	57%	43%	Southwest	56%	44%

Class C	78%	22%	Northeast	79%	21%
Class D	70%	30%	Northwest	47%	53%
			Central	53%	47%

Percentage of Total Responses: Yes-58% No-42%

Comments concerned the impracticality of picking up the ballot after each performance; the necessity for judging the individual, not a comparison type of judging; and the importance of establishing "norms" when rating contestants.

Opinion on this question was divided as follows: "Yes-58%, No-42%; therefore no definite conclusions were possible.

Several surrounding states provide time for the judge to converse directly with the performers upon completion of their numbers. The possibility that this might be included in the Iowa organization of solo and ensemble contests prompted replies to the following question, "Would you prefer that each judge be allowed a few minutes at the completion of the contestant's time to make suggestions and constructive criticisms directly to the participants in addition to the regular written ballot?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	45%	55%	Southeast	64%	36%
Class B	64%	36%	Southwest	65%	35%
Class C	77%	23%	Northeast	67%	33%

Class D	68%	32%	Northwest	64%	36%
			Central	58%	42%

Percentage of Total Responses: Yes-63% No-37%

(One special comment stated that this procedure is used quite successfully in Wisconsin.)

Ten directors commented that the time factor makes this impractical. Others mentioned that the longer period of time would involve raising fees.

Six out of ten replies favored the idea of having the judge talk to each performer following the participant's performance.

What would happen to the written ballot if the judge were allowed to talk with the contestants? Replies were received as follows in answer to the question, "If this time were allowed in which the judge could speak directly to the contestants, would you favor elimination of the written ballot?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	5%	95%	Southeast	None	100%
Class B	5%	95%	Southwest	12%	88%
Class C	None	100%	Northeast	None	100%
Class D	5%	95%	Northwest	None	100%
			Central	6%	94%

Percentage of Total Responses: Yes-4% No-96%

(Special comments suggested that judge's remarks could be combined with the ballot since written criticisms are not easily forgotten.)

According to ninety-six per cent of the replies the written ballot should be retained.

In order to better set up criteria for fair and impartial judging the suggestion has been made that a list of required numbers be made up and that each performer choose in advance one number from that list to perform. Responses were tabulated as follows in regard to the question, "In order to make judging a bit more uniform and to give a little more criteria for comparison would you be in favor of having a list of required numbers for each division to be published annually or bi-annually from which the contestants must choose their contest number, i.e., a list of 15 or 20 solos or ensembles for each division in each class could be made up by a committee, any one of which could be performed by the contestant?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	28%	72%	Southeast	64%	36%
Class B	55%	45%	Southwest	56%	44%
Class C	77%	23%	Northeast	53%	47%

Class D	47%	53%	Northwest	53%	47%
			Central	29%	71%

Total Percentage of Responses: Yes-51% No-49%

Comments from several directors favored the preparation of such a list, while two comments favored maintaining the status quo.

Since fifty-one per cent of the replies favored a prepared list and forty-nine per cent did not, no definite conclusion could be drawn.

Year after year many complaints are made concerning the caliber of judging. Competency and impartiality are often questioned by directors and administrators, parents and students. The next question, "In your experience with solo and ensemble contests do you feel that, for the most part, the judging has been competent and impartial?" gave the sampling an opportunity to state objections. Results were tabulated as follows:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	100%	None	Southeast	80%	20%
Class B	86%	14%	Southwest	88%	12%
Class C	89%	11%	Northeast	88%	12%
Class D	90%	10%	Northwest	93%	7%
			Central	100%	None

Percentage of Total Responses: Yes-90% No-10%

Comments from most directors expressed confidence in the judging as it has been in the past. Several comments are worthy of mention since they expressed thoughts contrary to the majority opinion. A Class A (Southwest) director wrote, "Not without error surely, but I feel the men who judge do as fair a job as humans can do; naturally the better musicians make better judges as do those men with more teaching experience." A Northeast Iowa Class B director wrote, "College men frequently do not realize the high school problems and are either too strict or too lenient." A Class C Central Iowa director commented, "I feel that the judges should be more specific and give more constructive criticism. Frequently there will be only one or two sentences which are very vague and general."

Ninety per cent of the answers said that the judging has been competent and impartial.

The next four questions dealt with the mechanics of judging. In order to rule out impartiality is it better to remove any information from the ballot which might influence the judge's rating? Similarly should a judge be assigned to the same approximate territory on successive years or hear his place of business or residence and finally, should the judge or the contest manager disqualify contestants for discrepancies with the rules and by-laws of the Iowa High School Music Association? The following responses were given in reply to the question, "Would you favor

the use of a ballot on which only the contestant's name or names were listed in order to remove any chance of partiality because of the school, director, or town of the contestant?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	63%	37%	Southeast	47%	53%
Class B	59%	41%	Southwest	59%	41%
Class C	56%	44%	Northeast	71%	29%
Class D	62%	38%	Northwest	58%	42%
			Central	65%	35%

Percentage of Total Responses: Yes-60% No-40%

Replies were received as follows in answer to the question, "Do you approve of the assigning of the same judge to the same approximate territory on successive years?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	27%	73%	Southeast	15%	85%
Class B	5%	95%	Southwest	23%	77%
Class C	13%	87%	Northeast	20%	80%
Class D	24%	76%	Northwest	7%	93%
			Central	19%	81%

Percentage of Total Responses: Yes-17% No-83%

Responses were tabulated as follows in regard to the question, "Do you believe judges should be allowed to disqualify contestants for irregularities such as incorrect instrumentation instead of having the contest manager be responsible for such irregularities as the Iowa High School Music Association by-laws now state?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	20%	80%	Southeast	40%	60%
Class B	48%	52%	Southwest	35%	65%
Class C	67%	33%	Northeast	56%	44%
Class D	52%	48%	Northwest	67%	33%
			Central	35%	65%

Percentage of Total Responses: Yes-47% No-53%

In reply to the question, "Do you approve of hiring judges whose teaching position brings them in close proximity to contestants and schools being judged?" the following data resulted:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	32%	68%	Southeast	14%	86%
Class B	16%	84%	Southwest	18%	82%
Class C	17%	83%	Northeast	20%	80%
Class D	14%	86%	Northwest	14%	86%
			Central	23%	77%

Percentage of Total Responses: Yes-18% No-82%

Percentages of the preceding three questions indicated the following: remove any information from the ballot which might incur partiality; do not assign judges to the same territory on successive years; do not hire judges whose teaching position brings them in close proximity to contestants or schools being judged. The opinion concerning the disqualifying of contestants was nearly equally divided, although the negative answers predominated slightly (53%).

The amount paid to the judges is often questioned, some feeling it is too high, others feeling it is inadequate. As a guide to possible changing of these fees the following question, "In your opinion are judging fees for judges (1) exorbitant, (2) adequate, (3) insufficient. (Circle one)," the following replies were tabulated:

<u>By Classes:</u>	<u>Exorbitant</u>	<u>Adequate</u>	<u>Insufficient</u>
Class A	None	65%	35%
Class B	5%	90%	5%
Class C	None	94%	6%
Class D	5%	55%	40%
<u>By Districts:</u>	<u>Exorbitant</u>	<u>Adequate</u>	<u>Insufficient</u>
Southeast	None	60%	40%
Southwest	None	100%	None
Northeast	6%	69%	25%

Northwest	7%	73%	20%
Central	None	80%	20%

Percentage of Total Responses: Exorbitant-3%, Adequate-77%,
Insufficient-20%

Seventy-seven per cent of the directors felt the fees were adequate, twenty per cent would favor raising the fees, and three per cent would lower them.

As a followup to the previous question each director was asked to list what he or she would consider to be a fair sum of financial remuneration for judging services. Replies were as follows for the question, "What would you consider to be a fair sum for one session (morning, afternoon, or evening) of approximately four hours duration?":

<u>Sum</u>	<u>Number of Replies</u>	<u>Class A</u>	<u>Class B</u>	<u>Class C</u>	<u>Class D</u>
\$100	1	0	1	0	0
\$60-\$75	1	0	0	0	1
\$50	3	2	0	1	0
\$45	1	1	0	0	0
\$40	1	0	0	0	1
\$30	1	0	0	1	0
\$25	4	0	1	1	2
\$20-25	1	0	0	1	0

\$20	16	5	3	4	4
\$15-\$20	2	0	1	1	0
\$15-\$18	1	0	0	0	1
\$15	15	5	3	3	4
\$12-\$15	1	0	0	0	1
\$10	1	0	0	0	1

Finally, the often repeated criticism of judges is that they have failed to write constructive criticisms on the ballots provided for them.

The following responses were given in reply to the question, "Do you believe that judges in general have written constructive criticisms for those being judged?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	88%	12%	Southeast	80%	20%
Class B	86%	14%	Southwest	84%	16%
Class C	84%	16%	Northeast	69%	31%
Class D	70%	30%	Northwest	73%	27%
			Central	89%	11%

Percentage of Total Responses: Yes-80% No-20%

Eight out of ten directors felt that the criticisms have been constructive in nature. Many comments indicated dissatisfaction with the content and type of written criticisms.

VII. EVENTS

With the ever changing musical world around us it could be desirable to add certain events to the contest series. Replies were received as follows in answer to the question, "Would you be in favor of adding or reinstating certain events, i.e., student conducting?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	47%	53%	Southeast	50%	50%
Class B	52%	48%	Southwest	31%	69%
Class C	59%	41%	Northeast	67%	33%
Class D	58%	42%	Northwest	64%	36%
			Central	62%	38%

Percentage of Total Responses: Yes-54% No-46%

Responses were listed as follows in regard to the question, "If your answer to the above question is 'yes', would you care to list any events you feel should be added or reinstated." Frequency of answers are listed in parenthesis.

Student Conducting -(25)

Clarinet Choir -(1)

Sight Reading -(3)

Student Composition -(1)

(A special comment suggested a classification for the stage band groups that many schools now have.)

Time limits for the solo and ensemble contest were set up many years ago and with the advent of certain types of contemporary music these limits often impose rather narrow limitations on the performer who uses this kind of music. The next two questions were asked in an attempt to find out the directors' opinions on the subject. In reply to the question, "Are the present time limits (solos- 5 minutes, ensembles-6 minutes) satisfactory to you?" the following data was received:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	95%	5%	Southeast	87%	13%
Class B	76%	24%	Southwest	77%	23%
Class C	89%	11%	Northeast	88%	12%
Class D	91%	9%	Northwest	93%	7%
			Central	88%	12%

Percentage of Total Responses: Yes-86% No-14%

Eighty six per cent of the directors felt that the time limits as they stand now are satisfactory: solos-5 minutes, ensembles-6 minutes.

The following suggestions were made in response to the question, "If your answer is 'no' to the above question what changes would you advocate?":

Class A (Central) - "Many solos can be played in toto given just a few more seconds. Have the time reported in order to organize contest."

- Class B (Southeast) - "I believe the soloist should have as much time or more than the group. Time limits should be reversed."
- Class B (Southwest) - "Too many fine solos must be cut to disadvantage. Say 7 minutes for solos, 8 for ensembles."
- Class B (Southwest) - "Five minutes for all events."
- Class C (Central) - "Eight minutes for solos; ten minutes for groups. It seems criminal to cut a good number into fragments to make it fit into such a short time."
- Class C (Northwest) - "Ensembles, eight minutes."

Five directors suggested a six minute time limit for solos.

VIII. SCHEDULING

One of the most frequent complaints of the administrators of the various solo and ensemble contests has been the tardiness of students in arriving for their appearances at their scheduled time and place. The following responses were given in reply to the question, "Would you favor a uniform or set schedule whereby each solo and ensemble contest would follow a similar pattern or order; i.e., brass solos first, opposing woodwind groups; followed by woodwind solos opposite brass groups?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	47%	53%	Southeast	64%	36%
Class B	65%	35%	Southwest	47%	53%
Class C	74%	26%	Northeast	58%	42%
Class D	60%	40%	Northwest	72%	28%
			Central	71%	29%

Percentage of Total Responses: Yes-62% No-38%

Replies were received as follows in answer to the question,

"List any suggested order that you feel would be workable and practical."

Class A (Southeast) - "There is no solution as long as students can enter any number. When students sing solos, sing with groups, play an instrument in solo and ensembles and many also accompanying on piano, you cannot avoid conflicts."

Class A (Southeast) - "Avoid Friday night trips for a few who will have to return on Saturday."

Class B (Central) - "Mainly some sort of schedule which would avoid conflicts among those people who are in both instrumental and vocal groups and solos".

Class B (Southwest) - "Get rid of vocal and instrumental conflicts by alternating days or weeks."

- Class B (Northwest) - "Use concert order from small to large groups"
- Class C (Northeast) - "See the grade school festival arrangement at Mason City. All entries from one school at one center for one judge or at least one judge for woodwinds and one for brass."
- Class C (Central) - "Require adequate warm up and practice facilities."

Fifteen replies suggested that brass solos and woodwind groups should be scheduled first while brass groups and woodwind solos should be scheduled opposite each other later in the day.

The majority of the instrumental directors' replies desired a uniform schedule. The comments expressed the thought that such a schedule is impossible to organize, but suggested a possible order of scheduling.

Another frequently heard criticism concerned the scheduling of consecutive entries from the same school one after another. Responses were tabulated as follows in regard to the question, "Do you favor placing entries from the same school immediately after one another?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	18%	82%	Southeast	20%	80%
Class B	15%	85%	Southwest	18%	82%

Class C	27%	73%	Northeast	19%	81%
Class D	9%	91%	Northwest	8%	92%
			Central	20%	80%

Percentage of Total Responses: Yes-17% No-83%

Eighty-three per cent of the replies indicated that entries from the same school should not be scheduled consecutively, or one after another.

The Iowa High School Music Association's present policy allows contestants to appear out of the order listed on the program. There has been some disagreement among directors on this matter and led to the following question and results, "Do you approve of the present policy of allowing contestants to appear out of order?":

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	95%	5%	Southeast	100%	None
Class B	100%	None	Southwest	100%	None
Class C	94%	6%	Northeast	94%	6%
Class D	94%	6%	Northwest	100%	None
			Central	94%	6%

Percentage of Total Responses: Yes-97% No-3%

The results show nearly unanimous approval (97%) of the policy as it now stands and indicated a reaffirmation of the Iowa High School

Music Association policy on "out of order" appearances.

When these contestants do appear out of order the contestant with the lowest number has first priority. This often leads to another student being late and evoked the next question, "Do you approve of the present policy of allowing out of order contestants to appear with the lowest number having first priority?" and subsequent results:

<u>By Classes:</u>	<u>Yes</u>	<u>No</u>	<u>By Districts:</u>	<u>Yes</u>	<u>No</u>
Class A	94%	6%	Southeast	87%	13%
Class B	81%	19%	Southwest	88%	12%
Class C	73%	27%	Northeast	86%	14%
Class D	95%	5%	Northwest	87%	13%
			Central	81%	19%

Percentage of Total Responses: Yes-86% No-14%

An eighty-six per cent majority favored the present policy of allowing out of order contestants to appear with the lowest number having the first priority.

IX. MISCELLANEOUS REMARKS AND SUGGESTIONS

The final statement of the questionnaire was: "List below any thoughts, or suggestions not covered in the above questionnaire which you feel might make the solo and ensemble contest more educational and

enjoyable to directors and contestants alike." Suggestions have been summarized and classified according to the headings previously used.

Number of contests. One director suggested that the preliminary contest should be reinstated, while another advocated dividing the solo and ensemble contest so that solos would perform in February and ensembles would perform in April.

Classification. Concerning classification one director commented that schools should be classified according to the four year Average Daily Attendance.

Location of contests. The suggestion that contests should be held in towns that would avoid over night stops was made by one director; while three commented that solo and ensemble contests should be held in colleges.

Fees. In this category one suggestion was made to make entry fees high enough that medals and trophies could be awarded to the winners.

Eligibility. Five directors wanted a limit placed on the number of events in which a student could participate. One reply wanted the same limit placed upon accompanists.

Judges and judging. Ten directors suggested that the number of Division I, Division II, Division III, and Division IV ratings awarded

should be made more consistent from year to year. Two replies asked that solo and ensemble contests be re-organized along competitive lines; one rating for each contestant, for example, one Division I rating, one Division II, one Division III, and so forth. Concerning judges, three responses wanted judges to be assigned to their special fields, for example, a clarinet major judging clarinets; three said that judges who are consistently too severe or too liberal should not be hired; one stated that high school teachers should not be hired as judges. One suggestion said that number ratings should be eliminated and descriptive words such as "superior, excellent, very good, average, and poor" used instead. Fifteen directors advocated some method by which all directors participating in solo and ensemble contests could rate the judges.

Events. One comment under this heading suggested that a program featuring Division I winners should be held following the completion of the contest itself.

Scheduling. One director commented that solo and ensemble contests should be scheduled further away in time from the large group contest. Three asked that conflicts be avoided in any way possible; while two wanted the vocal contest held on one day and the instrumental on another.

Miscellaneous. Miscellaneous comments included the following: one director suggested that pianos should always be tuned; one asked that results be published in large newspapers; two advocated the use of more warmup rooms at the contest sites.

CHAPTER III

SUMMARY

To summarize, this field report dealt with the question, "How can the Iowa High School Music Association's series of instrumental solo and ensemble contests be improved in matters of organization, rating standards, adjudication, and the criteria upon which contestants are judged so that they can be made a more educational and stimulating experience for those who participate?"

I. RESULTS OF THE SURVEY

The questionnaire method was utilized for this study. Questionnaires were sent to one hundred high school instrumental directors in one hundred Iowa high schools. The results were shown in the form of percentages with quoted comments where pertinent to the study.

Part II: Number of contests. A two-thirds majority (66.25%) of instrumental directors preferred the present plan of having one so called "state" contest (in reality, district contests), although there was some feeling toward a return to two contests, a preliminary and a state. There was little desire to return to the older plan of having three contests; preliminary, district, and state, and little desire to have one state contest in each of the four classes.

Part II: Classification. A sizeable majority (85.8%) of the replies favored the taking of the five year average daily attendance to classify each school. Almost this same majority (84.8%) favored a re-classification into three classes of the present four classes, A, B, C, and D, primarily due to re-organization proceedings which have eliminated a great many Class D schools. The limits most often favored would make Class C, 0-199; Class B, 200-399; and Class A, 400 and up, although a number of figures were suggested. A majority (72.2%) favored the present class distinction plan rather than the holding of contests without regard to size of school. Answers were nearly evenly divided in regard to the possible combining of Class A and B, and Classes C and D, indicating more study should be made into the latter two suggestions.

Part III: Location of contests. A majority (Class D-62.8%, Class C-71.1%, Classes A and B-84.7%) of instrumental directors favored the present plan of assigning schools to contests in towns within their own classification.

Part IV: Fees. All Class A and B schools favored the fees as they now stand for solo and ensemble contest entries. Eighty-five per cent of the Class C and D schools also favored the present fees indicating that the fees are adequate providing contest expenses remain stable.

P Part V: Eligibility. A large majority (91.7%) of those contacted were in accord with the Iowa High School Music Association policy whereby junior high students may not compete as soloists, but may be included in small ensembles. Nearly one hundred per cent favored the recent ruling whereby two ensembles may be entered in each division, with no duplication of personnel.

Part VI: Judges and judging. Nearly ninety-five per cent of the replies gave full support to the rating system of I, II, III, and IV. The directors' comments indicated their feelings were as follows: too many Division I and Division II ratings are given and too few Division III and Division IV ratings are awarded. The judge's ballot as it now stands met with approval with some suggestions for improvement given. Most directors felt that a percentage system of rating was too inflexible for contest purposes, but were almost equally divided on the question of whether a contestant should be judged on the participant's own merit, and not in comparison with others in the division. Six out of ten would like to see time taken to allow the judge to speak directly with each contestant at the close of his performance, but nine out of ten would retain written criticisms. Opinion was nearly equally divided as to whether a required list of numbers should be drawn up and the contestant then be required to perform one number from that list. Ninety per cent

of the instructors felt that judging had been impartial, although there were many comments concerning the competency of judges. Six out of ten favored removing any information other than the contestant's name and number on the ballot, which might influence judging. Eight out of ten did not approve of the assigning of a judge to the same approximate territory on consecutive years. About half felt that the judge should disqualify contestants for irregularities and half thought the contest manager should continue to do so as is now the case. A clear cut majority (82%) opposed assigning judges to adjudicate in territory near their own place of teaching or business. Three out of four felt that present judging fees are adequate and the sums of \$15 and \$20 were most often mentioned in answer to the question concerning judge's fees for one contest session. Four out of five indicated that judges had attempted to write constructive criticisms, although there were some comments to the contrary.

Part VII: Events. Twenty-five replies listed "student conducting" as an event that should be reinstated in the spring series of solo and ensemble contests. Eighty-six per cent thought that the present time limits were satisfactory.

Part VIII: Scheduling. A simple majority (62%) favored a uniform schedule. The directors' comments indicated that the majority thought such a schedule quite difficult to achieve. Many favored

placing brass solos opposite woodwind groups first on the program. Nearly all favored placing brass solos first at all costs. A clear cut majority (83%) opposed the idea of placing entries from the same school immediately after one another and almost one hundred per cent favored the present system of "out-of-order" appearances.

Part IX: Miscellaneous remarks and suggestions. Conclusions in this section should be drawn by the individual reader. A majority of these remarks have merit and should be considered by those in charge of organizing, administering, and improving solo and ensemble contests.

II. RECOMMENDATIONS

Improvements and Recommendations Suggested by the Study. ~~Following~~

Following are improvements and recommendations suggested as a result of the study:

- A. The present four classifications of Iowa high schools should be abandoned and three classifications set up in their place.
- B. Some thought should be given to the possibility of allowing the judge to speak with each soloist or ensemble at the conclusion of their performance.
- C. More careful selection of competent judges is indicated.

- D. All information contained on the ballot which might influence the judge's rating should be eliminated.
- E. Judges should not be assigned to the same approximate territory in successive years.
- F. Judges should not be assigned to adjudicate at a contest near their residence.
- G. Entries from the same school in the same division should not be scheduled consecutively.
- H. Instructions to judges should be re-studied since inconsistency in judging has resulted in too many Division I and II ratings and too few Division III and IV ratings being given.

Improvements and Recommendations Suggested by Directors' Comments

Directors' specific comments led to the following suggestions:

- A. Student conducting as a solo event should be re-scheduled into the Iowa High School Music Association's list of contest events.
- B. A study should be made of the new Music Educator's National Conference ballot.
- C. A study should be made of the possibility of using a required list of numbers from which contest solos and ensembles would be selected.

Judging from the recent record breaking number of entries in the spring series of solo and ensemble contests, they are here to stay. Correctly handled, these contests can be fine musical experiences for participants and teachers alike.

Despite a certain amount of skepticism it is gratifying to be able to report that interest in the music competition contests is still keen, and that they are still recognized as worthy means of providing wholesome incentives and vital musical experiences for thousands of young music students, as well as for their teachers. From the very beginning the purpose of school music contests was to stimulate interest in and to raise the standards of public school music. Many of the original objectives through which this was to be accomplished have been realized. Comparison of the schedule, facilities, equipment, literature, and standards of performance in the typical school now with conditions 25 years ago will show how much progress has been made and will continue to be made.¹

It is hoped that the results of this field report will eventually aid in making contests so appealing to the students that all will react as this former contestant did.

Christmas comes but once a year and so does the solo and ensemble contest. Anyone who has ever competed in this type of contest will verify its virtues, for the joy experienced is of untold ecstasy. . . No matter what rating you get, you can be proud of yourself because you went, you tried, and you did your best.²

¹Harold B. Bachman, "Music Competition-Festivals," The Instrumentalist, XII (June, 1958), 18-19.

²Carolyn Krill, "Contest Coda," The Instrumentalist, IX (April, 1956), 47.

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APPENDIXES

Please use this
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APPENDIX A

Lake City, Iowa
May 18, 1960

Dear Colleague:

With the school year nearing completion I wonder if I might have a few minutes of your time in order to reach some conclusions regarding the spring series of solo and ensemble contests sponsored by the Iowa High School Music Association. Included are the comments, suggestions, and complaints most often heard concerning these contests. Statements are written in such a way that a majority can be answered quickly simply by checking "yes" or "no."

It is not necessary that you give your name or the name of your school if you do not care to do so.

Your answers will aid me in fulfilling thesis requirements toward a Master of Music Education degree and your help is greatly appreciated. It is hoped that by sending these out now, you will not be robbed of valuable time when the rush begins throughout the summer and coming school year.

The questionnaire is being sent to a cross section of A, B, C, and D schools in Iowa. The results will be made available to anyone interested in same. If you are presently teaching in a school that does not participate in the solo and ensemble contests, but you have previously taught in schools that did participate, please use your knowledge of contests gained from that experience in answering the questionnaire.

Thank you for your time and trouble.

Sincerely,

Gerald M. (Jerry) Kinney
Band Director
Lake City High School
Lake City, Iowa

Please use the enclosed envelope to return the questionnaire. If you would like a copy of the results of this survey, please check here. Yes, I would like a copy. _____

QUESTIONNAIRE

I teach in a Class A___ school. (Check one)

Class B___

Class C___

Class D___

My school is located in Southeast___ Iowa. (Check one)

Southwest___ Iowa.

Northeast___

Northwest___

Central___

Name of School_____. (Optional)

Director's Name_____. (Optional)

Part I: Number of Contests

- (1) Are you satisfied with the present solo and ensemble series whereby only one such contest is held? Yes___No___
- (2) Would you prefer a return to the solo and ensemble series method of having two such contests, a preliminary contest and a state contest? Yes___No___
- (3) Would you prefer a return of the solo and ensemble series method of having three contests: a preliminary contest, a district contest, and a state contest? Yes___No___
- (4) Would you prefer to have only one state solo and ensemble contest for each class; i.e., one Class A contest, one Class B contest, one Class C contest, and one Class D contest, rather than the number of such contests as are now held? Yes___No___

Part II: Classification

- (1) Do you approve of the present method of classification of schools whereby the five year average daily attendance is used to place each member school in either Class A, Class B, Class C, or Class D? Yes___No___

- (2) With the present trend of reorganization in a great many Iowa schools, would you favor a change in the classification numbers of the various classes after 1962 (when reorganization is supposed to be completed)? Yes___No___
- (3) If your answer to number 2 is "yes" and presuming that there would then be three classifications, what would your suggestion as to the numerical limits of each class?
 Class C - 0 to ___
 Class B - ___ to ___
 Class A - ___ to ___ (highest number)
- (4) Providing the numerical limits remain as they are now and the present number of contests remains approximately the same, would you approve of removing class distinctions and allowing all students to be judged without regard to classes A, B, C, and D? Yes___No___
- (5) Providing the numerical limits remain as they are now and the present number of contests remains approximately the same, would you approve of combining Classes A and B for solo and ensemble purposes? Yes___No___
- (6) Providing the numerical limits remain as they are now and the present number of contests remains approximately the same, would you approve of combining Classes C and D for solo and ensemble contest purposes? Yes___No___

Part III: Location of Contests

- (1) Do you approve of the present practice of assigning Class D schools to participation in solo and ensemble contest in Class D towns? Yes___No___
- (2) Do you approve of the present practice of assigning Class C schools to participation in solo and ensemble contests in Class C towns? Yes___No___
- (3) Do you approve of the present practice of assigning Class A and B schools to participation in solo and ensemble contests in Class A and B towns? Yes___No___

- (4) Would you approve of allowing schools of any class to participate in any centrally located town or city regardless of the population of said town or city? Yes___No___

Part IV: Fees

- (1) In your opinion is the \$1.50 Fee per contest for ensembles a fair one? Yes___No___
- (2) In your opinion is the \$1.25 fee per contest for solos a fair one? Yes___No___
- (3) If you feel these fees are not correct would you suggest an alternate one? Solos_____ Ensembles_____

Part V: Eligibility

- (1) Does the present rule which excludes junior high students from participation as soloists but which allows them to perform in groups meet with your approval? Yes___No___
- (2) Are you in favor of the recent ruling which allows two ensembles from each member school (with no duplication of personnel) to participate in each division (i.e., two trumpet trios, two clarinet quartets, etc.)? Yes___No___
- (3) If you have any suggestions as to possible changes in eligibility requirements, please list them here.
None_____.
Suggestions_____
-

Part VI: Judges and Judging

- (1) Do you approve of the present system whereby students are given ratings of I, II, III, or IV? Yes___No___
- (2) Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few, Division I ratings?

- (3) Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few, Division II ratings?
- (4) Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few, Division III ratings?
- (5) Do you believe that the present trend of ratings indicates that judges are giving (circle one) (1) too many, or (2) too few, Division IV ratings?
- (6) Does the judge's ballot as it now appears meet with your approval? Yes___No___
- (7) If your answer to number 6 is "no" what changes would you suggest? (Use back of page, if necessary.)

- (8) Do you think the policy suggested by the Iowa High School Music Association by-laws wherein a certain percentage in each division receives a Division I, another percentage receives a Division II, another percentage a Division III, and the remainder Division IV's is a fair and just method of rating student performances? Yes___No___
- (9) Would you prefer that contestants be judged strictly according to his or her own music and that the ballot for that solo or ensemble be turned in to a page boy immediately upon completion of the number? Yes___No___
- (10) Would you prefer that each judge be allowed a few minutes at the completion of the contestant's time to make suggestions and constructive criticisms directly to the participants in addition to the regular written ballot? Yes___No___
- (11) If this time were allowed in which the judge could speak directly to the contestants, would you favor elimination of the written ballot? Yes___No___

- (12) In order to make judging a bit more uniform and to give a little more criteria for comparison would you be in favor of having a list of required numbers for each division to be published annually or bi-annually from which the contestants must choose their contest number? (i.e., a list of 15 or 20 solos or ensembles for each division in each class could be made up by a committee any one of which could be performed by the contestant.)
Yes___No___
- (13) In your experience with solo and ensemble contests, do you feel that, for the most part, the judging has been competent and impartial? Yes___No___
- (14) Would you favor the use of a ballot on which only the contestant's name or names were listed in order to remove any chance of partiality because of the school, director, or town of the contestant?
Yes___No___
- (15) Do you approve of the assigning of the same judge to the same approximate territory on successive years? Yes___No___
- (16) Do you believe judges should be allowed to disqualify contestants for irregularities such as incorrect instrumentation instead of having the contest manager be responsible for such irregularities as the Iowa High School Music Association by-laws now state? Yes___No___
- (17) Do you approve of hiring judges whose teaching position brings them in close proximity to contestants and schools being judged?
Yes___No___
- (18) In your opinion are judging fees for judges (1) exorbitant, (2) adequate, (3) insufficient. (Circle one)
- (19) What would you consider to be a fair sum for one session (morning, afternoon, or evening) of approximately four hours duration?
\$_____.
- (20) Do you believe that judges in general have written constructive criticisms for those being judged? Yes___No___

Part VII: Events

- (1) Would you be in favor of adding or reinstating certain events, i.e., student conducting? Yes___No___

- (2) If your answer to the above question is "yes" would you care to list any events that you feel should be added or reinstated?

- (3) Are the present time limits (solos-5 minutes, ensembles-6 minutes) satisfactory to you? Yes___No___

- (4) If your answer is "no" to the above question, what changes would you advocate?

Part VIII: Scheduling

- (1) Would you favor a uniform or set schedule whereby each solo and ensemble contest would follow a similar pattern or order; i.e., brass solos first, opposite woodwind groups; followed by woodwind solos opposite brass groups? Yes___No___

- (2) List any suggested order that you feel would be workable and practical. (Optional)

- (3) Do you favor placing entries from the same school immediately after one another? Yes___No___

- (4) Do you approve of the present policy of allowing contestants to appear out of order? Yes___No___

- (5) Do you approve of the present policy of allowing out of order contestants to appear with the lowest number having first priority? Yes___No___

List below any thoughts, or suggestions not covered in the above questionnaire which you feel might make the solo and ensemble contest more educational and enjoyable to directors and contestants alike.